BOARD OF EDUCATION, SOUTH KENSINGTON, LONDON, S.W.

REPORTS OF THE EXAMINERS

ON

THE RESULTS OF THE ART EXAMINATIONS

HELD IN

May and June, 1903.

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BOARD OF EDUCATION, SOUTH KENSINGTON.

Extract from the Report of the Examiner (H. W. O. Hagreen) on the Art Examinations in Geometrical Drawing, May and June, 1903.

Evening Examination.

There was this year a great decrease in the number of entirely helpless candidates, and consequently a higher general standard of knowledge of constructions. Draughtsmanship is, I think, steadily improving, but there is a most mistaken tendency in some quarters to spoil quite creditable compass work by bad freehand "lining in." This, and other prevalent defects, appear to me to be largely due to insufficient supervision and correction of students' work by their teachers.

The intention of Section B was certainly much better understood than has hitherto been the case. Many candidates who employed freehand were really quite unable to express their meaning by that means.

Section A.

Question 1.—Improvement was shown in understanding of the principle of a diagonal scale, in measuring the length of the scale, and in figuring. But the practical purpose of a diagonal scale—extreme accuracy of measurement—seems to be comparatively little realised, so that much of the work done would be quite useless outside an examination paper.

There were, again, many scales showing hundredths of an inch.

Question 2.—Solutions were extremely varied in merit, methods being often cumbrous and roundabout. Points of contact were better shown than last year, but in most cases obviously because they were asked for, not because their value was at all understood. Many candidates are evidently not taught to secure contacts by careful placing of centres.

Question 3.—Very few teachers appear to have adopted the suggestion in last year's report upon the day examinations that the usual general method for inscribing a regular polygon in a circle might advantageously be replaced by the determination of the angle subtended at the centre of the circle, and its construction by the scale of chords or protractor. The results of a simple faith in the practical accuracy of the general method are too often disastrous; but very rarely was any attempt made to reduce the resultant error by trial. A few candidates used an illogical method found in some text-books, which employs the division of a semicircle *by trial* as a *construction* for dividing a circle. Constructions for the second nonagon were fairly numerous; still, I should like to see more attention paid to such problems of proportion.

Question 4.—This, like all previous exercises on *loci* for centres of circles, was very little understood, though plentifully attempted. One assistant examiner reports that there were only *four* accurate solutions in more than 900 papers.

Question 5.—Well understood, and often accurately drawn. The dimensions, however, were far too often obtained by arithmetic.

Question 6.—Not much attempted. Well done when understood, but a good many candidates failed to "read" the given plan.

Question 7.—Some knowledge of projection was usually shown, but the treatment of the opening was weak. Altogether, there was a falling off in the quantity and quality of the answers on projection.

Section B.

Question 8.—The setting out of the pattern showed marked improvement; but the unit of repeat was disappointingly little shown. In many cases the methods of setting out seemed to imply the necessary knowledge, and yet the unit was either wrongly indicated or not marked at all. In many other cases the meaning was entirely missed—even to the extent of such written notes as "unit a semicircle," "unit ½," "unit 45°."

Question 9.—The drift of the question was generally grasped, and there were a few very ingenious answers. Too many, however, proved their unsoundness by including such figures as the circle, the regular pentagon, and octagon, among those capable of repeat without interspaces.

Question 10.—In spite of a tendency to draw too many lines, the results showed a fair appreciation of the problem. Some of the freehand sketches were very bad.

Question 11.—Not usually at all completely or methodically answered. The connection of the various parts was often apparently left to luck. Yet this is the kind of problem with which an ornamentist has to deal in practice.

Question 12.—The plan was often understood, the elevation not so often.

Day Examination.

There was a marked deterioration, both as to Geometry and Drawing, in the exercises worked this year. This falling off is no doubt largely due to the withdrawal of the Training Colleges from the examination; but apparently, also, the importance attached to the subject by teachers has been slight, and the supervision of students' work inadequate. Only on this assumption can I understand, for instance, the quantity of heavy freehand "lining in" of problems in Section A, or the rarity of any idea as to a unit of repeat in Section B.

Projection was not much attempted.

Section A.

Question 1.—Really serviceable scales were rare. The necessity for practical accuracy of division is not yet sufficiently understood, and there was a general tendency, the result of insufficient practice, to treat a diagonal scale as necessarily decimal. The length of the scale was usually rightly found.

Question 2.—A common-sense question, fairly well done when the diagram was rightly read.

Question 3.—For an ordinary text-book problem this was poorly done. The tangent was often wrongly placed, showing that its meaning was not understood.

Question 4.—The pentagon of given side was generally understood, and fairly well drawn; but the word "tangential" appears to have no meaning for the ordinary candidate, so that the centres of the five arcs were rarely rightly determined. Constructions based on proportional enlargement of the central circle from the diagram could not, of course, be considered solutions.

Question 5.—Proportional constructions have evidently received attention, but there were few complete or workmanlike solutions. Many attempts showed no construction whatever.

Question 6.—Although many candidates were puzzled by details, the conception of projection on a second xy is becoming more general.

Question 7.—Not so often tried as was Question 6, but the attempts generally showed some knowledge.

Section B.

Question 8.—Very generally attempted, and with very fair success.

Question 9.—Considering the simplicity and familiarity of the pattern, the results were disappointing. The question was often carelessly and unintelligently read. The unit was usually not indicated at all, and when shown was often wrong.

Question 10.—Though there were not many complete solutions, the attempts were generally sensible, and showed appreciation of the skeleton of a design.

Question 11.—Attempts were few and poor. The meaning of a unit of repeat was very rarely intelligently grasped, so as to be of any practical value either in designing or copying.

Question 12.—When done generally showed some knowledge of projection; but there were a good many mere copies of the given perspective sketch. The freehand drawing was often extremely poor.

Extract from the Report of the Examiner (H. Walter Lonsdale), on the Art Examinations in Perspective, May and June, 1903.

EVENING EXAMINATION.

The average quality of the work submitted is better than in the corresponding examination of last year. It is evident that fewer quite incompetent students offered themselves for examination, with the result that there was a much smaller number of worthless papers ; on the other hand there was a falling off in the number of very good answers. The exercises in Section (B) exhibited a marked increase of proficiency. Improvement in the measurement of heights was observable, but failure to understand the simple geometrical diagrams of the objects to be put into perspective was still surprisingly prevalent.

SECTION (A).

Questions 1 and 2.—This last fault was conspicuous in the attempts in both these problems, but especially in Question 1. Very many of the candidates, while affording proof of knowledge of perspective methods, failed to give the true aspect of the objects, owing to this defective comprehension of the relations of plan, elevation and section.

Question 3 was unsatisfactorily responded to. It was worked by comparatively few candidates, of whom only a very small number arrived at a correct solution, a large proportion treating the square faces of the slab, not as the inclined planes specified in the statement, but as oblique or as horizontal planes.

Question 4 produced a fair number of good attempts, but not many of these were in all points accurate. Here again the failure to seize the meaning of the plan and elevations given in the diagram was very common. In the few instances where the oblique lines of the roofs were found by means of their proper vanishing points, this evidence of knowledge was recognised in the award of marks.

Question 5 was not numerously taken up, but when attempted elicited a good proportion of satisfactory replies. Many of the students, while not succeeding in giving the correct answer, owing to some initial error due to an insufficiently careful reading of the question, worked in other respects intelligently, showing a good understanding of the perspective processes employed.

Question 6 met with but qualified success. As a rule, only the shadows of those objects, the vertical lines of which touch the ground, were quite correctly traced. Even in the more complete answers, the method almost uniformly adopted was that of finding the shadow of a line by means of the shadow of a vertical dropped from a point on the line to the ground ; the use of the more rapid and accurate method, by finding the vanishing point of the shadows themselves, was a rare exception.

Section (B).

Question 7 was attempted by a large number and showed a fair average of success.

Question 8.—The principle of the construction for drawing the lines tending to the inaccessible vanishing point was generally understood, but the more simple and expeditious methods were, in the majority of cases, not employed.

Question 9 was not satisfactory in its results, there being relatively few completed and correct solutions, and very numerous instances of confused ideas as to the process for finding the heights and widths of the steps.

Question 10, selected by a large proportion of the candidates, was for the most part well worked. Many used with advantage the direct method of finding the lines of the gable by their vanishing points. A common fault, however, not confined to this exercise, but of very general occurrence, was the placing of the assumed ground-line at a needlessly great distance in advance of the object, thereby often causing points of measurement to fall outside the limits of the paper. The more practical method of drawing the ground-line touching the object was comparatively seldom seen.

Questions 11 and 12 were numerously taken up, and a good proportion of correct solutions was presented.

Day Examination.

The level of ability displayed was lower than that of the Evening Examination. The results compared still more unfavourably with those obtained in the corresponding Examination of last year, the diminution in the number of really good papers being very marked. There were many instances in which candidates, while showing in their attempts at the more advanced problems a good knowledge of the perspective of oblique planes and lines, failed in much simpler exercises, either from ignorance of the principles of geometrical drawing, or from want of thorough understanding of some rudimentary perspective process.

Section (A).

Question 1.—Of the very numerous attempts few were quite successful. The height of the ridge of the roof was rarely correctly found, and, as in the corresponding exercise in the Evening Examination, imperfect understanding of the geometrical diagrams was a very frequent cause of failure.

Question 2 showed a low proportion of good answers. In a large number of instances the measurements of the object on the lower plane were taken from the ground line, in some cases even when the intersection line of the lower plane had been rightly found.

Question 3 was fairly well responded to, but carelessness in following the instructions as to the position of the prism was far too common.

Question 4 met with only a moderate proportion of success. Many of the candidates, however, used the direct method of finding the intersections with the oblique plane by means of their proper vanishing points.

Question 5 was selected for the most part by students having advanced knowledge, producing a large proportion of intelligent work. None of the answers were, however, completely accurate; it was not recognized that no surface of the cube could be a vertical plane, when, as was pointed out in the statement of the Question, all the edges of the cube were inclined to the ground.

Question 6 attracted few candidates, of whom only a small number were able to give full and accurate replies.

SECTION (B).

Question 7 was attempted by a very high proportion of the students, but quite satisfactory answers were very rare. While many arrived by a circuitous method at a solution which was theoretically correct, but inaccurate in practice, very few saw the identity of the vanishing point of D with the measuring point of B, by means of which the problem is more simply solved.

Question 8 had a good average of successful answers.

Question 9 was less satisfactory. Though, on the face of it, mainly an exercise in finding a line tending to an inaccessible vanishing point, a great many of those attempting it showed no knowledge of the requisite methods.

Question 10. The relation between the height of the Horizon from the ground line and the heights of verticals standing on the ground plane being very imperfectly understood by the great majority of the candidates correct answers were comparatively rare.

Question 11, very numerously taken up, had a high average of successes.

Question 12.—A good proportion of the students attempting this problem had a general knowledge of the perspective of shadows cast by an artificial light, but few of the results showed thorough acquaintance with the subject. The error of assuming the plane of shade of the vertical line standing on the block to be parallel to the right hand face of the block was of constant occurrence.

Extract from the Report of the Examiners (W. J. Donne and W. Norris, A.R.C.A. Lond.) on the Examinations in Freehand Drawing in Outline, May and June, 1903

EVENING EXAMINATION.

The work was not so good as that of last year. There were occasional signs that the work had been hurried. Candidates should understand that high marks can be obtained if the whole subject is intelligently blocked in and a portion well finished.

Bad methods of work occurred in batches, suggesting poor teaching, but the work from many Schools was excellent in method. Greater accuracy, combined with freedom and boldness, should be encouraged.

Day Examination.

The work was similar in character to that done at the evening examination, and the Examiners noticed the same inclination to hurry.

Extract from the Report of the Examiners (Martin A. Buckmaster, A.R.C.A. Lond., and John Parker, R.W.S.) on the Examinations in Model Drawing, May and June, 1903.

Evening Examination.

The average quality of the work was lower than in the corresponding examination of last year. Most of the candidates who drew from the first group of Models failed in representing the foreshortened ends of the Hexagonal Prism, which were frequently drawn as though they were not in parallel planes. Drawings of the Cone from the more difficult points of view were very rarely accurate.

Though the drawings of the second group of Models were generally more successful, the standard of work was not so high as usual at these examinations. The square Prism and the Cylinder were frequently represented as inter penetrating, due apparently to the want of a correct method in the preliminary planning out of the drawings of the group.

Day Examination.

The work done at the Day Examination was generally on a lower level than that of the Evening Examination. Some of the exercises showed many grave faults and it would appear that the instruction given to the candidates who worked them was deficient in method.

The practice of Model Drawing under sound instruction is very important since it enables a student to represent objects of varied form in true perspective, and assists him when drawing objects from memory.

Extract from the Report of the Examiners (Henry Bayfield and John Somerscales, A.R.C.A. Lond.) on the Examinations in Drawing in Light and Shade, May and June, 1903.

EVENING EXAMINATION.

As compared with last year the Examiners found considerable improvement in the exercises worked at this Examination, a greater proportion of drawings, some of which are excellent, having obtained high marks.

The chief fault was a want of attention to the character and growth of the ornament, which must be fatal to a good rendering of the cast; this fault was rarely found in the exercises executed in pencil. Though there was considerable improvement in the pencil work this year, there was still a great tendency to slightness and want of truth in relative tones.

We have again to call attention to the bad lighting of the cast. In many cases the light must have been almost directly in front of the cast, and in other cases the cast was too much in shade; in these circumstances the exercise becomes more difficult than it would be were the instructions given upon the examination paper carried, out viz.: that "each cast should be lighted from the left by only one good light."

Owing to the simple character of the cast given this year, we feel there should have been fewer unfinished exercises.

There was this year an improvement in the drawings executed in water colour.

DAY EXAMINATION.

The Examiners wish to draw attention to the great proportion of inferior work compared with that done at the Evening Examination.

The majority of candidates did not appear to have received sufficient preparation, and many do not seem to have a clear understanding of the true signification of the term "Light and Shade."

Report of His Majesty's Chief Inspector of Art Instruction (S. J. Carthidge, A.R.C.A. Lond.) on the Examinations in Drawing on the Blackboard at Schools of Art and Art Classes, 1903.

Although the examination tests were increased in scope, the work as a rule was very satisfactory, showing evidence of sound and thorough instruction. There was, however, a slight falling

off in work of the higher degrees of excellence, and the exercise in Model Drawing was weak at some centres. It is desirable that this subject should receive more attention in the course of study in Blackboard Drawing. At several centres the candidates presented a list of not more than three or four common objects they were prepared to draw from memory, no natural or ornamental forms or subjects for lesson illustration being included. In the case of external candidates who are self-taught, this might be in some measure excusable, but students who have been taught in schools are expected to show that they have been taken through a sound and comprehensive course of study in this subject. The new visual memory test, first applied this year, was generally well done, showing that the power to observe real things accurately had been well developed.

The defects noted last year in the work of candidates taught in some of the larger Pupil Teachers' classes were to be seen again this year. The mechanical character of their work is to some extent unavoidable in view of the routine of their general studies. But it should be stated that even here there is a wholesome striving after accuracy which is worthy of acknowledgment. Some of these candidates would, however, do well to remember that swiftness in delineation is an essential factor in the effective use of chalk for the illustration of school lessons, and that to attain facility of execution a considerable amount of practice is needed.

Extract from the Report of the Examiner (Professor R. Elsey Smith on the Art Examination in Architecture, May, 1903.

The number of candidates was 465, or 47 fewer than last year.

Generally speaking, the work of the students who have passed indicated an amount of careful study of examples that cannot fail to have been very beneficial, and in the case of the best students there is often an intimate acquaintance with the subjects they have studied, as well as great facility and accuracy of drawing accompanied, in some cases, by well-expressed written answers.

In the case of many of the students who have failed, and to a certain extent with some of those who have only just passed, the drawing was often slovenly, the knowledge vague or inaccurate, and the written answers were diffuse and confused. There can be no question that to an architectural student the importance of learning to spell correctly, and to express himself clearly and with facility in writing, is only second in importance to that of drawing well, and is a matter deserving and requiring practice and training.

With a somewhat large choice of questions open to students, one found that certain of them were much more frequently selected than others. Nos. 1, 12, 13, 14, 15, were attempted by a very large majority, and Nos. 3, 6, 8, came next.

Question 1. Candidates were given a free choice as to the order to be drawn, and some very excellent and accurate drawings have been made; nearly all the orders have been drawn in turn, and some of the best drawings have been of the various Greek Ionic examples. Some candidates, however, who attempted this question showed a lamentable ignorance of the just proportions and of the actual forms, while many showed serious want of accuracy in these points.

I will consider at once the other questions relating to Classic Architecture.

Question 3, dealing with the capacity of the Romans to cover large spaces, has been fairly well answered, but very few really good and complete answers were received. Question 4 has been only occasionally attempted, but, on the other hand, Question 6 has brought out some very excellent drawings. But in these replies again the weaker students often exhibited great uncertainty as to the exact profile and the difference between the Greek and Roman mouldings, while their enrichment was often lost altogether.

Of the questions relating to Gothic work, Question 8 dealing with the periods of English work has been fairly dealt with, and the dates and general characteristics seem on the whole to be well known and understood; many of the illustrations, especially those of windows, were very well executed. In answering that part of the question which asked for an example of the Architecture of each period, many students have named a building containing Architecture of nearly all periods, without defining the part of the building intended to illustrate the particular period.

Question 5, dealing with the facilities for vaulting afforded by the introduction of the pointed arch, has been but rarely attempted, and has not, as a rule, been well answered, and this is true also of Question 7.

Questions 12, 13, and 14, which asked the student to illustrate and describe some building with which he was personally acquainted, were in most cases answered by reference to buildings of one of the Gothic period, though a few dealt with Renaissance subjects. Two or more of these questions have been attempted by nearly all the students, and the buildings selected for illustration were, as a rule, well chosen, and such that the study and examination of them must have been of very considerable value to the students; a surprisingly complete and accurate knowledge, not only of the general masses, but of the individual features and details was often displayed, and some admirable drawings were submitted. Question 14 was, on the whole, the least well answered of the three; many answers were two or three pages long, instead of the one page asked for, and were not concise and clear. Here and there I noticed, from the similarity of the descriptions and wording in successive papers, that the account given can hardly have been the spontaneous observation of the individual student. Perhaps this is difficult to avoid where several students visit the same buildings together, but students should be encouraged to observe the buildings, and describe them with as little general instruction as to the form of the answer as possible. One other point in reference to the answers to this question is, that many of them were historical to an undue extent; the history of a building should be known, as it assists in the elucidation of the styles, but an architect's description of a building of an Architectural character, such as was indicated, should not deal with the historical side to the exclusion of a proper and technical description of the building and its characteristics; this was sometimes done in these answers.

The questions dealing with the Renaissance period have been less generally dealt with.

Question 2 has been very rarely attempted and still more rarely well answered, and Question 9 dealing with the introduction of the Renaissance into England, and its effect on domestic work in the 16th century, has not elicited many satisfactory answers. Many students referred to Architects of the 17th century, and one of them stated that the introduction of the Renaissance into England was due to the French Revolution and the expulsion of the Huguenots. Neither Questions 10 or 11 have received much attention from the students, but here and there a really good answer has been given.

It is a little striking that in this paper so little attention is paid to Renaissance work, as compared with Gothic, while in the subject for the design, which I have also examined, not a single Gothic design was submitted.

Of the remaining questions, Question 15, intended to test a student's general knowledge, has been attempted at least partially by most students, and on the whole satisfactorily answered ; but it was not unusual to find some confusion between the object whose definition was asked for, and some other described by a word similar in form or sound. Many of the answers to this question contained an admirable series of sketches, and a few of the students devoted a larger portion of the time at their disposal to it than was justified by its importance.

Extract from the Report of the Examiners (Seymour Lucas, R.A., and W. F. Yeames, R.A.) on the Examinations in Drawing from the Antique and Drawing the Antique from Memory, May, 1903.

Drawing from the Antique.

The Examiners in their report of last year noticed a decided improvement throughout this examination, and are pleased to find again this year a still further step forward and a high standard reached.

Amongst the exercises taking the highest awards, are drawings worthy of the best draughtsmen, and almost throughout intelligence is shown, as well as appreciation of the purpose for which this time study was instituted.

The proportions, action, and poise of the figure have been attended to, and the more general use of the pencil, so repeatedly advocated by the Examiners, has resulted in more delicate refinement in the rendering of outline and modelling.

A few drawings still suffer from overshadowing and the use of the stump, which, as has been remarked before, is a method inappropriate when time is limited, and in one School apparently the students have been taught to blacken the whole of the figure, picking out a few

lights. The teacher or students ought to have seen that by doing so the cast, which is white, is made to look as if it was of ebony, and thereby perpetrating a falsehood. If the cast they drew had been placed against a white sheet or window, the effect in nature would be to obliterate the modelling, which is one of the essentials desired in this examination.

Drawing the Antique from Memory.

The Examiners, though pleased to see a large number of students competing in this useful exercise, regret to say that the quality of work almost throughout is far below what they could expect.

They attribute this to the students most likely only practising their memory when called upon to do so on entering this examination, whereas they should do so at all times, reproducing in their sketch-books from memory actions, groups, faces, and expressions that strike them at any time in their walks or daily occupations.

The large number of discreditable drawings sent up, show how very much the practice of memory drawing is needed, and the student should bear in mind that his memory drawing shows at a glance what he has learned of his art and the capacity of his intelligence.

Extract from the Report of the Examiners (Byam Shaw and H. S. Tuke, A.R.A.) on the Examination in Drawing from Life May, 1903.

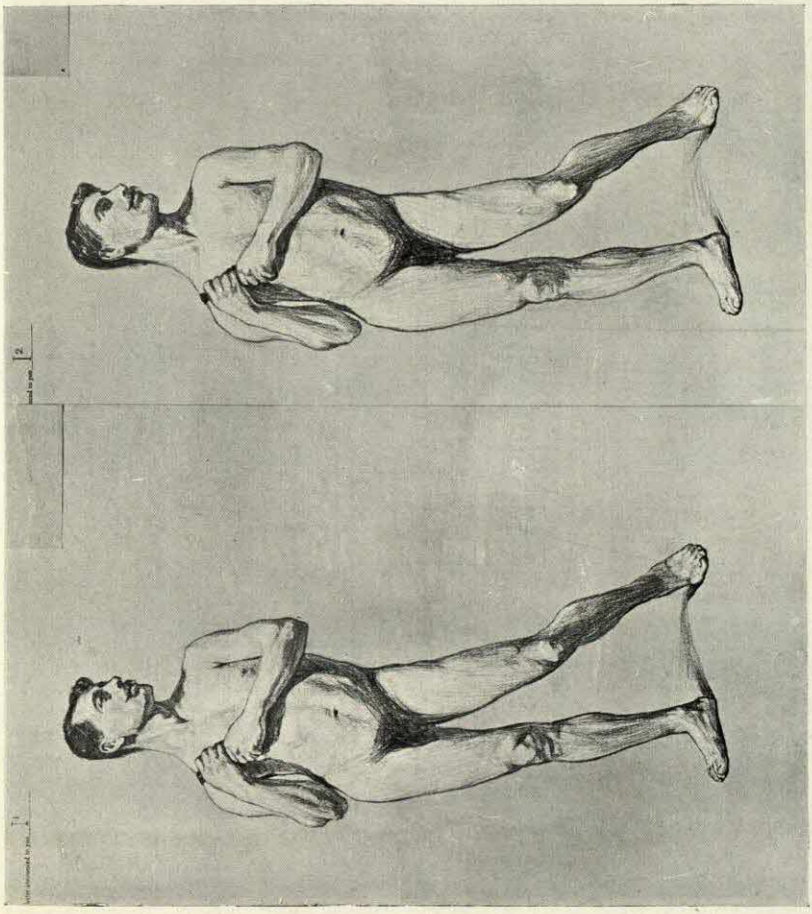
With Illustrations.

The Examiners note with pleasure that the work sent in this year is on a higher plane than that of last year.

This they attribute in some measure to the increased time allowed for the Exercise, thereby enabling the more serious students to take advantage of their superior knowledge and power of research. The average has been raised, also, by the fact that more care has apparently been used in preventing incapable candidates from taking part in the Examination.

Two or three of the drawings are really noteworthy achievements as time studies, while many of those done from memory are surprisingly good.

The Examiners would suggest that more care be taken by those in charge of the Examination in seeing that the pose set in the papers is followed as nearly as possible. In cases where the action has not been adhered to, the drawings are naturally somewhat at a disadvantage.



DRAWING FROM MODEL. DRAWING FROM MEMORY.

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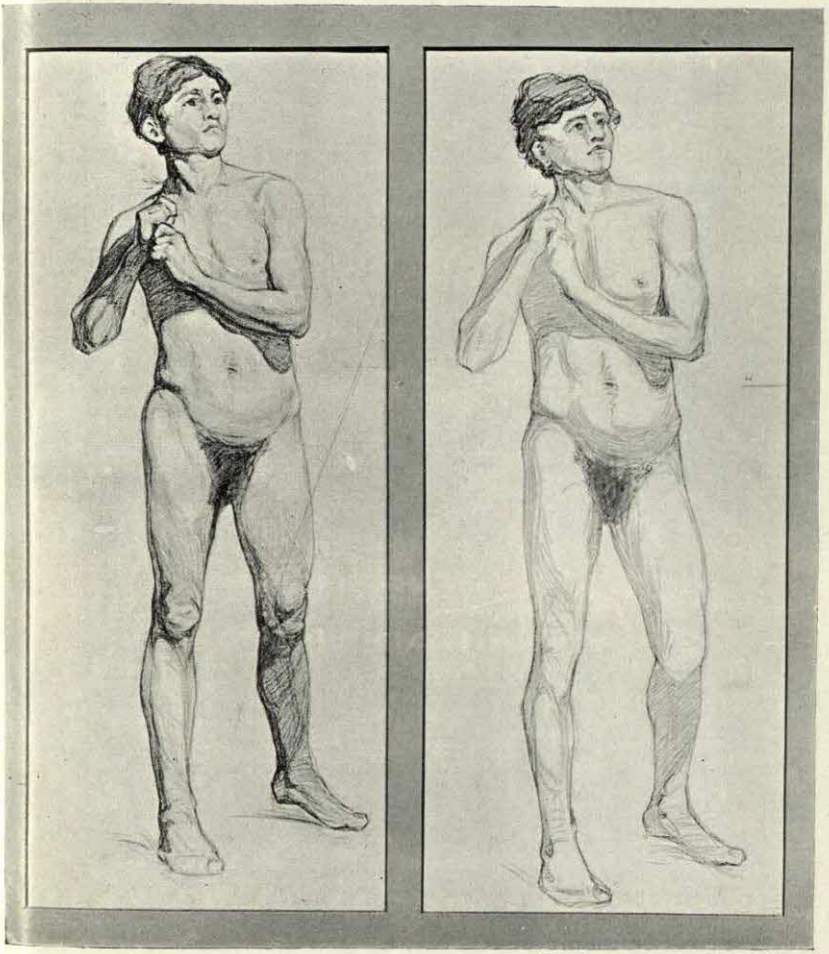
Drawing from Life (including Drawing from Memory).



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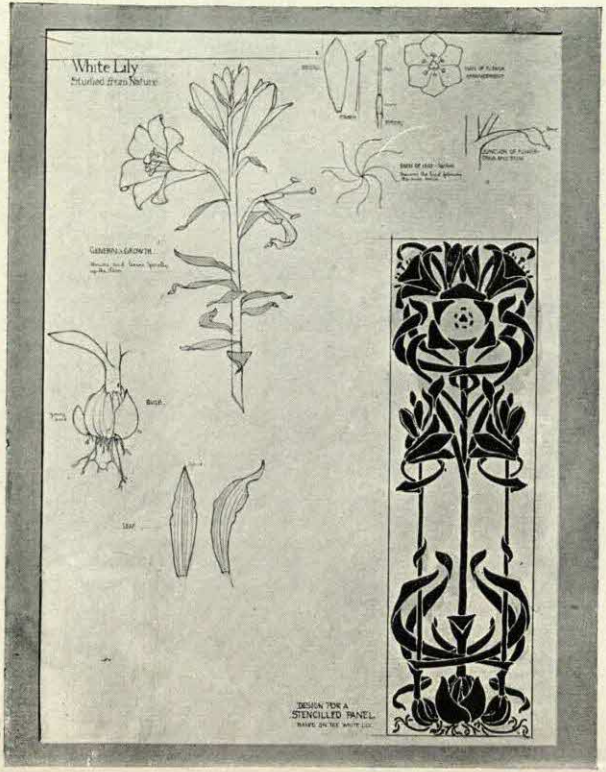

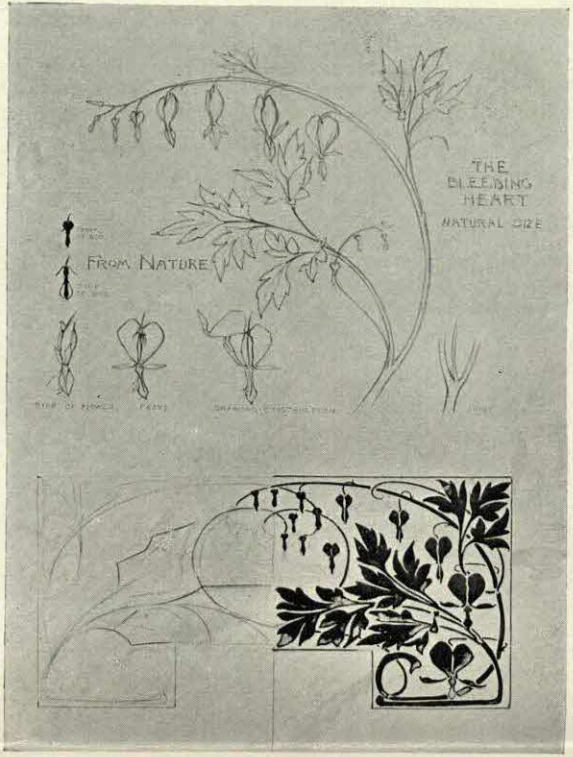

MEMORY DRAWING OF PLANT FORM.

Extract from the Report of the Examiners (Professor A. Thomson, M.A., M.B., and Professor R. Howden, M.A., M.B.) on the Art Examination in Anatomy, May, 1903.

The Examiners report an increase in the number of candidates during the present year, and are also pleased to record that the standard of excellence attained by the students is higher than has been reached for some time past.

The work done by some of the students is remarkable not only for the accuracy of its detail, but also for the appreciation of the bearing of their studies on the modelling of the figure. It is noteworthy that this knowledge appears, in most instances, to be associated with excellence of draughtsmanship.

Of the questions asked, that relating to the proportions of the male and female figure proved the least satisfactory, so far as the answers were concerned. The Examiners would direct the attention of teachers to this matter, which seems to be rather a serious defect in the training of the students.

Question 2, which referred to the bony structures of the ankle, was not a favourite with the candidates, and was answered in a satisfactory manner by comparatively few.

Many of the candidates were tempted to answer Question 6—no doubt by reason of the large number of marks assigned to it—and, although a considerable number proved their acquaintance with the general arrangement of the parts, few displayed that knowledge of the detail which was requisite to attain a high percentage of marks.

In regard to Question 9 in which an "outline" was supplied, the Examiners recognised a marked improvement in the work submitted. It is true that the students' knowledge must, as a rule, be acquired from diagrams or prints or "écorchés" but, notwithstanding this, they seem, in most instances, to have been able to modify and adapt the anatomical details to the outline supplied with remarkable fidelity to nature. No doubt in the sketch supplied there were lines suggestive of the underlying structure, but the ability of the student to avail himself of these hints is a proof that he realised the application of his anatomical studies to the construction of the figure he was requested to analyse.

Extract from the Report of the Examiner (W. G. Paulson Townsend), on the Examination in Memory Drawing of Plant Form, May, 1903.

With Illustrations.

This year there was an improvement in the general quality of the work, although the number of papers of distinctive merit throughout has not been materially increased; there was a marked diminution in the number of very incapable exercises.

Some really clever candidates did not appear to fully comprehend the two-fold nature of the examination. A good memory drawing of the plant chosen, apart from its decorative adaptation to one of the definite geometric spaces given, cannot be awarded high marks; neither can a well planned adaptation of a plant to the geometric space—without the general growth and analysis of the structural characteristics of the plant selected—be accepted, under any circumstances as meeting the requirements of the examination.

The name of the plant represented by the candidate should always be given on the examination paper, but some few students have wasted their time writing about the plants instead of making sketches. The Examiner was pleased to note this year the absence of enlarged sections of flowers and other details.

To educate the student in the use of plant form in decoration is the object of this examination; and the Examiner looks for an expression of the characteristics of the plant chosen, the salient facts of growth, and fidelity to nature, so far as it is desirable to copy nature for use in decorative design.

Referring to the importance of students exercising their individual intelligence and taste in selecting plants suitable for the kind of decorative adaptation indicated in the Syllabus, the Examiner was pleased to note an improvement in the number and variety of plants represented, and also in the general appropriateness of the plants selected to the geometric spaces given. Some candidates however, filled the upright oblong shape (C) with a repeating pattern; and in the case of shape (B), many candidates have not completed the ornamental forms of their design within the dimensions given, and have treated the shape as half a lunette, or a design for a quarter of a circle. Comparatively few of the candidates who have submitted clever flower drawings, have, in their adaptation of the plant to the space chosen, violated growth and failed to preserve the character of the plant; others have encountered difficulties by attempting to fill their geometric space with a mere recollection of a design from one of the numerous books on the subject. Some have introduced vase forms and architectural features into the geometric spaces provided for the adaptation of their *plant only*. Candidates who have thus failed to comply with the conditions of the examination have lost marks accordingly.

The reproductions of exercises which accompany these extracts from the Examiner's report are given for the guidance of teachers and students, but are *not to be copied*. The Examiner regrets to note that several students either through misunderstanding or otherwise, have merely given representations of the plants—line for line, to the best of their recollection of the reproductions given with the report last year. This practice is condemned.

Students are again strongly advised to study directly from nature. When this is impossible more care must be taken to select good examples. In many of the papers submitted this year it was obvious that the candidates spent all their energies in studying one aspect of a plant from a well known illustration. This method of study has, at the best, comparatively small educational value, and where the example is not well selected, such a method of preparation cannot be too strongly deprecated. Some noticeable examples of the ill-effect of study from illustrations, were great mistakes as to scale of flowers to leaves and scale of plants generally; in one

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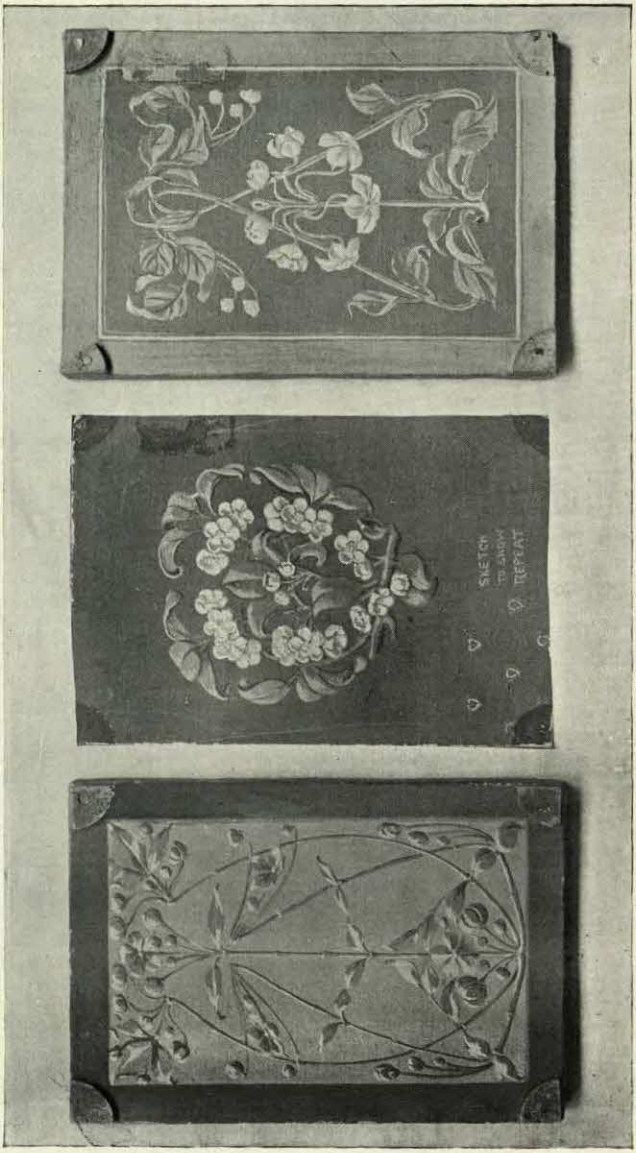

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instance a candidate has given an excellent drawing of the tomato plant, but has also introduced and connected with the main stem, another plant which was given on the particular plate from which the study was made.

Candidates who have not observed, or have failed to comply with, the instructions on the examination paper; by setting out their papers wrongly; by using colours; by mistakes in measurements of the geometric spaces given, or by wilful and deliberate disregard of plain directions, such as making geometric spaces of their own, have lost marks.

Extract from the Report of the Examiner (Lewis F. Day) on the Examination in Painting Ornament, May, 1903.

WITH ILLUSTRATIONS.

The first impression given by the exercises was that the level of painting seemed higher this year than last. And this proves to be the case. There are not quite so many canvases, it is true, which can fairly be ranked as first class; but there is not only a larger proportion up to the standard of second class, but actually a larger number, notwithstanding a decrease in the number sent up. In fact this year's decrease in numbers may satisfactorily be explained by the masters not having allowed the incompetent to sit for examination. Whatever the reason, there is a marked decrease in the number of absolutely incompetent candidates—though there are still some whose performance does not reach the point at which it comes into account at all.

It is satisfactory to note, if not always a strict observance of the conditions of the examination, a general desire at least to observe them. There are not many candidates who disqualify themselves by exceeding the maximum allowed for margin to the panel; and only a few who send up border or pilaster instead of sprig or panel designs. Rather more appear to have misunderstood what was meant by the alternative of "a sprig such as might be repeated," and have designed more or less continuous patterns. The best of these has been allowed to pass—on the supposition that, though it does not precisely conform to conditions, it was presumably meant to do so.

Here and there a candidate has spent time in repeating his sprig, which might have been more usefully employed in perfecting the one sprig asked for, or has painted two or more different varieties. It is always a mistake to go beyond the demands of the examination paper. The student's best chance of success is in doing as well as he can just what is asked of him.

There is one marked instance in which a student has misdirected his energies, and produced a design in which the conspicuous feature is a medallion head, not asked for. Had he set himself seriously to do the exercise, he might easily have passed in the first class.

The mistakes of painting a portion of background in another tint, and of painting cast shadows upon the ground, are happily of rare occurrence.

The alternative of a "sprig," by the way, was suggested as being the simplest conceivable exercise, to which even painters who did not feel themselves strong on the point of design might presumably be equal. It is instructive to find that a very small percentage indeed of the candidates have adopted it, and disappointing to discover that, of those who have, only a very few have composed a sprig plainly designed with regard to its effect in repetition. There is one striking exception to this criticism.

It should be noted that the adoption of an exceedingly minute scale of design amounts, whether intentionally or not, to something like an evasion of the difficulty of the exercise. A design which does not, in fact, afford a sufficient *test of painting*, cannot in any case pass in the first class.

Two favourable points remain to be mentioned. The first is that this year's restriction, for the first time, to distemper does not seem to have hampered the candidates in any perceptible degree. They are evidently much more at home in the medium than they were a few years ago. The second is that the liberty now allowed in the range of colour has not been abused. Few instances of glaring effects of harsh contrast occur; the fault is more often on the side of dull and dirty tints; and this is more than counterbalanced by examples of really harmonious and sometimes extremely tasteful colour-composition. A word of warning is necessary to those whose idea of "tones of one colour" comes dangerously near to two colours or more. The obvious intention of keeping within the instructions has saved some offenders from disqualification; but there comes a point at which the Examiner has no choice but to disqualify.

In one respect the problem set in this examination has not been on the whole at all satisfactorily solved. Candidates have, that is to say, commonly departed from the cherry blossom (which was the subject given) so widely that their designs do not even remotely suggest it. If that is the school idea of the conventional or decorative treatment of a plant, then there is need of teaching what such treatment is. It is rather by exception that any character of the cherry tree is faithfully observed in the design sent up.

But, even supposing students to be unfamiliar with the growth of the cherry, and granting also that the photograph supplied does not (in that case) give them all they want, they ought still to know better than to adopt (as some do) lines of growth characteristic of some quite different plant, or to be content (as others are) with stringing leaves and blossoms casually together upon lines suggestive of no kind of growth whatever.

Extract from the Report of the Examiners (G. D. Leslie, R.A., and W. F. Yeames, R.A.), on the Examination in Painting from Still Life, May, 1903.

The works submitted this year shew a distinct advance in the average of good work.

Though the subject set had not perhaps so attractive an aspect, as in some former years, no lack of intelligent interest is evinced in the rendering of the objects.

Many of the exercises would have been much more successful and had higher marks awarded for them, had the students rendered the upright and horizontal boards in a simpler fashion, and not overwhelmed them with detail both of the grain of the wood and the stains on it. The students should have seen that the boards being flat, should have been rendered by laying the paint also in a flat even tone ; by doing so the details of the objects would have gained in relief by the contrast. In many of the studies the simple upright board has been made to look like a bad representation of a sunset.

Extract from the Report of the Examiners (G. C. Haité and F. Hamilton Jackson) on the Examination in Principles of Ornament, May, 1903.

The number of papers submitted is fewer than last year which is to be regretted, since this is a subject which gives an opportunity to the candidate for the exercise of his reasoning powers, as distinguished from those which he makes use of in observing or creating.

The candidates on the whole show continued improvement in expressing themselves and a greater capacity for perceiving the reasons which should underlie their opinions ; and a very large proportion of the papers deals with the questions at considerable length, but the improvement in this respect is counterbalanced by the parrot-like repetition of terms and phrases, probably caught from imperfectly heard lectures (as was pointed out in last year's report) or from imperfectly apprehended paragraphs in text-books. The same examples recur with wearying persistence, and certain formulæ also recur again and again in many of the answers, pointing to a common and very limited source of information. Sometimes it is possible to make a guess at the intention of the student and what the master or lecturer may have said, from the similarity of the sound of the words ; there are instances, however, as to the meaning of which one can only speculate.

There is often a confusion between ornament derived from symbols and the symbols themselves. The latter are not necessarily ornament at all.

Several of the candidates lost marks by incorrect setting out of the space in Question 12, thus altering the conditions of the problem to be solved.

The indifferent drawing of the flowers, which were selected on account of their common occurrence, is lamentable. In some cases considerable botanical knowledge was shown in verbal description, but the accompanying diagrams were very poor, showing weakness in that particular direction in which strength is desirable, especially in view of the importance of good draughtsmanship to the ornamentist and designer.

There is frequent evidence in the papers that the most advanced questions have been attempted by students who were not properly qualified to undertake them, and who therefore lost marks by devoting their time to matters which were beyond their knowledge or ability. Students should not allow themselves to be so influenced and should always read carefully the introductory paragraphs to the examination paper, which contain matter to which examiners attach great importance.

Extract from the Report of the Examiners (E. S. Prior and R. Phené Spiers) on the Examination in Historic Ornament, May, 1903.

Comparison with last year's marks shows this year's answers to be well up to the average, although the basis of examination has been somewhat enlarged. The suggestion was made in the last report that it would be of value to the student if he were to make independent study of the examples of historic ornament that lay in his neighbourhood. Some answers show this to have been done, but the Examiners hope for a large increase of personal study in this direction. They found candidates answering outside the examination paper. One candidate sent in a description of *niello* work, to which no question referred. Several gave accounts of Egyptian and Greek style, which they were not asked for in Question 7 : the Examiners have not seen reason to give marks for answers which are not to the questions of the paper.

Considering the interest and value of *mosaic* ornament, to which Question 5 referred, few students seem to have been prepared in its subject.

Question 7 was designed as a special test of good grounding in knowledge of Historic styles and has been often well answered. As to Italian Renaissance and Elizabethan or Jacobean styles, students should have observed that the period c 1450–1600 was indicated ; neither thirteenth-century nor eighteenth-century styles should rightly have been brought into the answers.

The questions after 7 were directed less to memory of text-books than to the student's thought upon and personal acquaintance with his subject. The two Questions 8 and 14 which referred to the history of ornament were scantily attempted and generally incorrectly answered. "Traditional" was confused with "classic" and "religious," and little understanding of the historical connections of the East and West in art was exhibited.

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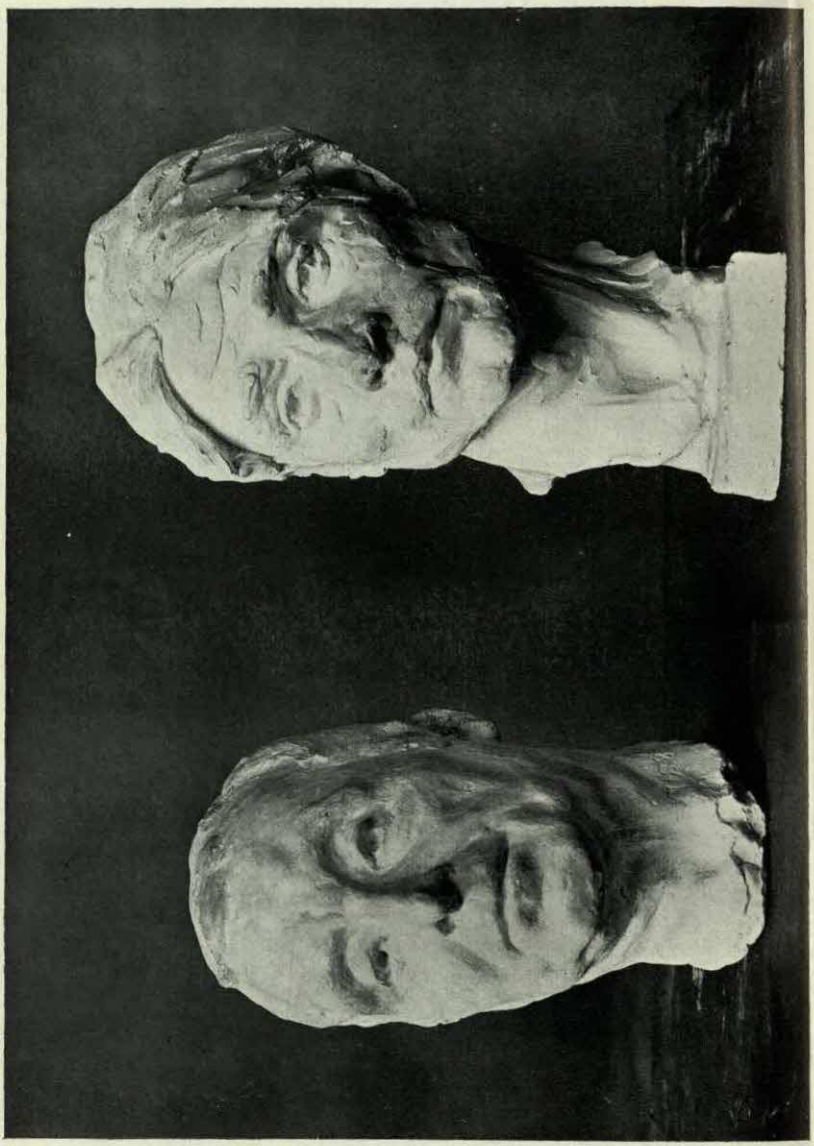


Questions 11, 12, and 13 were intended to give value to that personal study of ornament which has been mentioned above. In plaster work, some nine or ten ceilings were partially described but with incomplete observation, and apparently no knowledge of the English plaster-workers. As to iron-work, on the other hand, though only three candidates selected it, these three gave excellent answers. As to enamels, there were elicited, by Question 11, proofs of generally a correct memory of book-work, but seldom signs of any personal study of examples. As to this kind of work, only Museum specimens are, as a rule, accessible to students. But turning to what in England can come under the eye of every student—since it is to be studied directly in our ancient churches—the style and detail of Gothic ornament, it is strange how little personal observation and how much inexact book-study have been exhibited in the answers to Questions 9 and 10. Only eight candidates tried to describe the "niches" of Gothic style, and of these only one showed knowledge. As to the Naturalistic Ornament of c. 1290, and of two hundred years later, ignorance was shown by nearly every one of the sixty candidates who thought they could answer Question 10. It is plain to the Examiners that the course of study in Gothic Art is inefficient: the sequence and growth of Gothic Ornament are misunderstood: and certain errors constantly occurring in the students' answers suggest that the old sound text-books of Gothic teaching have, of late, been somehow displaced.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling from the Antique, May, 1903.

The Examiners were sorry to find that, notwithstanding their repeated remarks relating to the insufficient preparation of students for this examination, there was again a very large number of exercises, even larger than in previous years, undeserving of recognition.

Owing to this fact the Examiners had to eliminate nearly one half of the exercises presented to them. On the other hand, there was shown in a number of examples a full appreciation of the value of the study.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.), on the Examination in Modelling the Head from Life, May, 1903.

WITH ILLUSTRATIONS.

The Examiners were glad to notice that the interest taken last year in this exercise, has been maintained, and although they have been compelled to eliminate a large number of the works sent up, they saw in those receiving recognition, a marked improvement upon the work of last year.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.), on the Examination in Modelling from Life, June, 1903.

The quality of the work submitted was very far below the average of recent years. This is much to be regretted, as the exercise is one of the utmost importance, not alone in its immediate result, but as a test of the amount of knowledge acquired, during the previous course of study, by the candidate.

The Examiners cannot but think that this falling off must be attributed, in a large measure, to the want of care shown by masters in preparing their students for this examination.

Extract from the Report of the Examiner (Prof. R. Elsey Smith) on the Art Examination in Architectural Design, May, 1903.

WITH ILLUSTRATIONS.

The number of candidates was eighty-three, a reduction of twenty-five in the numbers of last year.

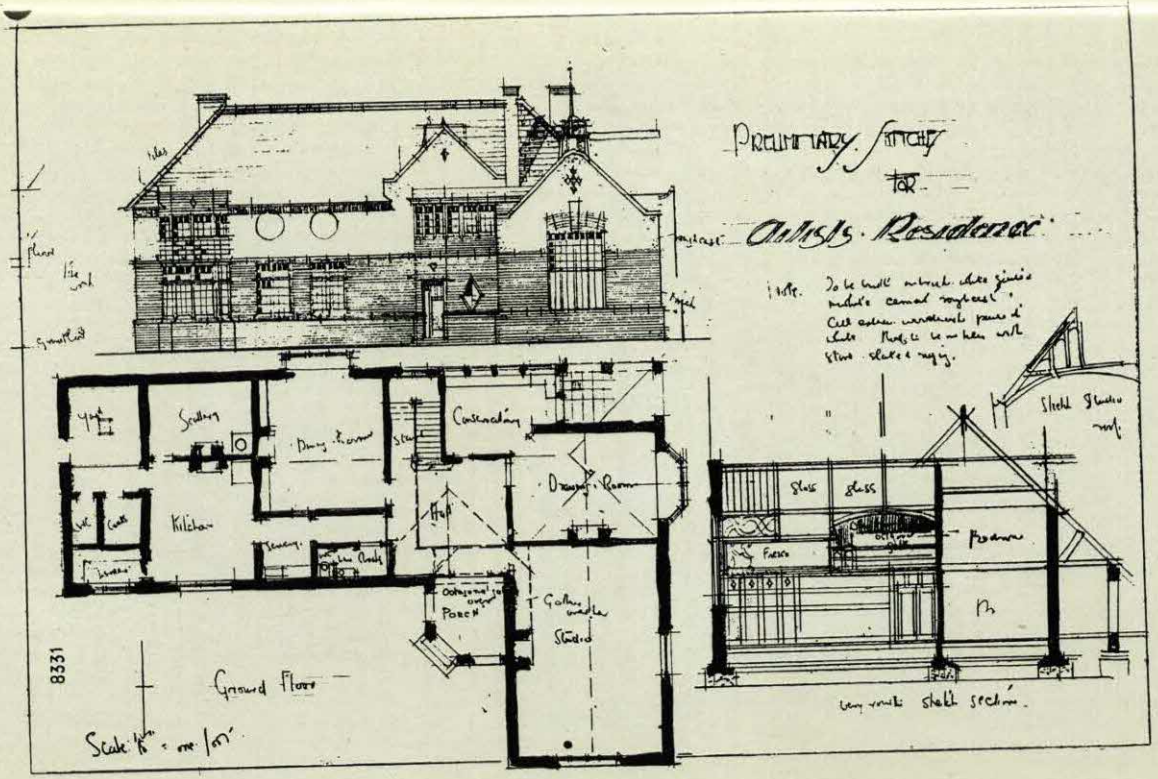
In the paper this year questions on construction have been set, and have on the whole been well answered.

The subject set this year was a house and studio for an artist, and some of the best candidates have produced excellent designs, but in the case of others a surprising ignorance as to some very elementary matters touching the domestic arrangements of a house were noticeable, particularly in relation to the aspect of certain rooms, while the note as to the principal artistic difficulty, which formed part of the instructions, has been but little heeded and only satisfactorily solved by a few of the very best designs.

The question of the arrangement and lighting of the studio was the main difficulty to be met, and in many cases the practical needs of the artist have been sacrificed to the appearance of the elevation. The main source of light was often of insufficient size, placed too low in the room, and frequently divided into upper and lower windows, with, in some cases, a gallery between. No student has been bold enough to include in his design such a window as many artists would insist upon, viz., a large opening, unbroken by mullions and transoms, and admittedly a feature most difficult to treat satisfactorily or to harmonize with the styles usual for domestic work.

Many students have accepted the plan supplied, as the basis of their design, with little or no alteration ; others have modelled their plan on it, and others have submitted plans totally different in scheme.

Where the sketch plan has been modified several designs have very materially improved upon it. In other cases, where students have desired to introduce some slight change, this has not always been for the better. A frequent fault has been to transfer the larder and



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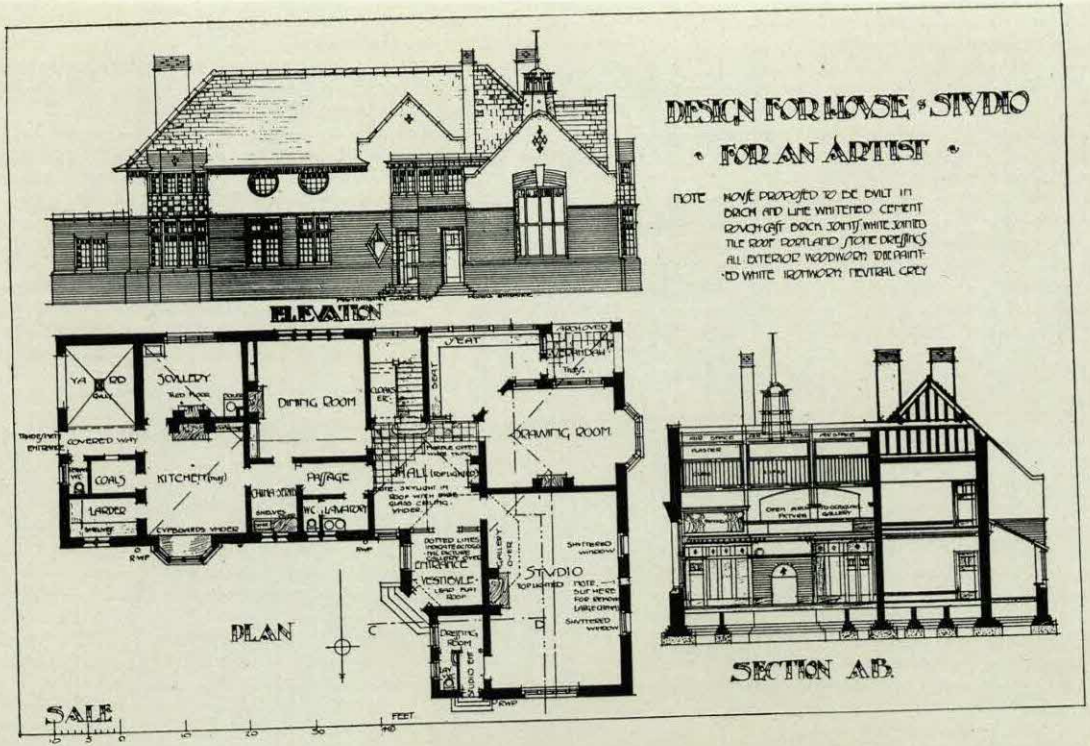

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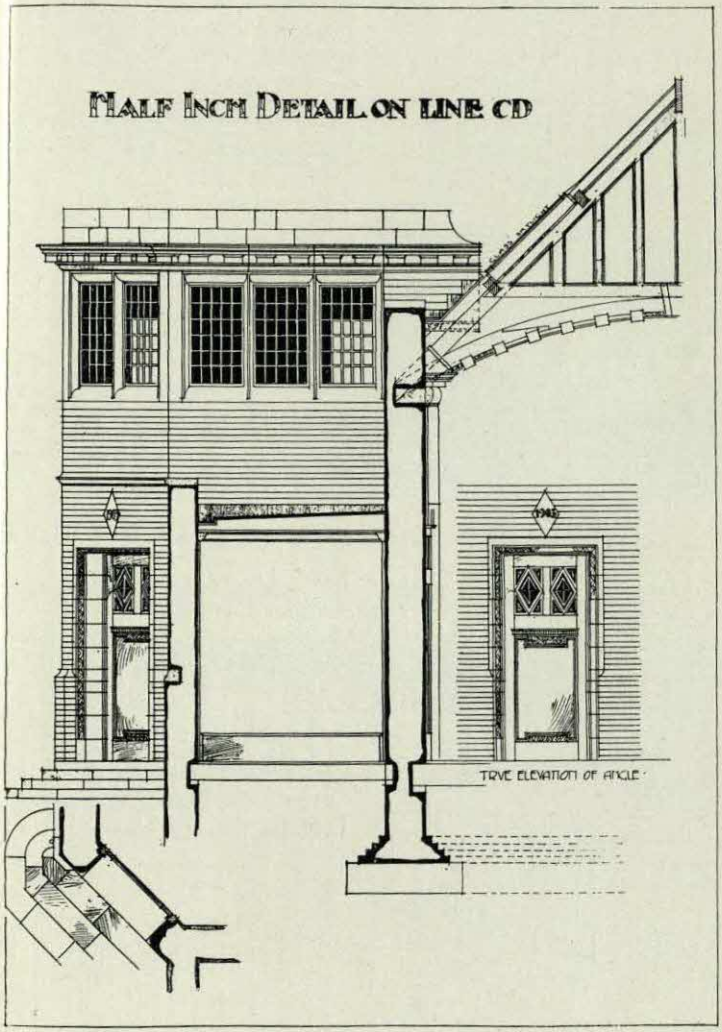

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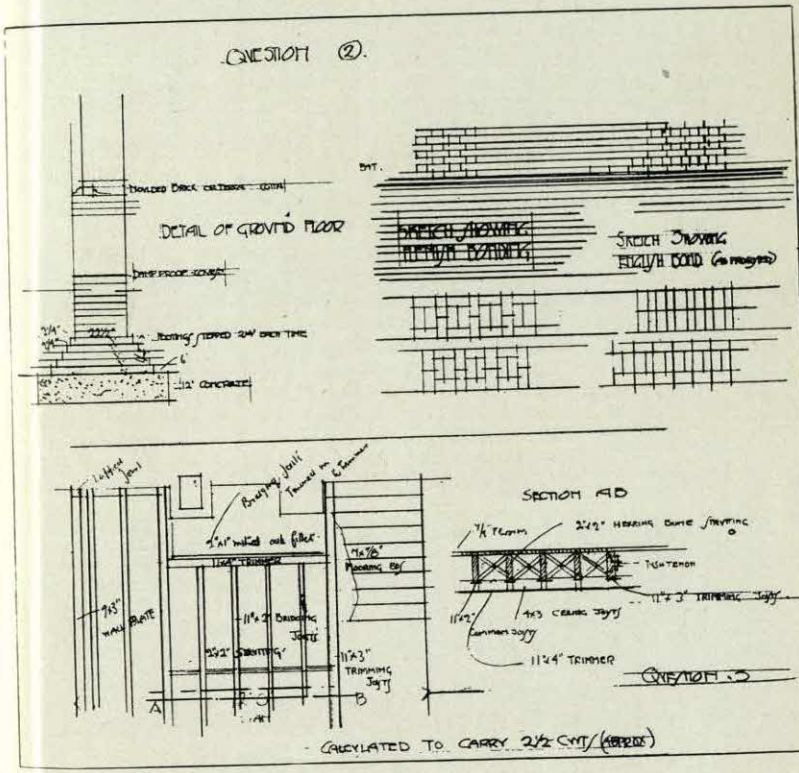

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other offices from the North side of the kitchen block to the South, and in some cases the studio has been transferred from the East side of the plan to the West, giving the subsidiary windows the worst possible aspect.

The styles selected for external treatment varied considerably—Tudor, Elizabethan, and various forms of Renaissance prevailed, and were often well treated with picturesque grouping and a well balanced use of masses and features ; but a considerable number of designs by candidates who have failed, were commonplace or vulgar in treatment, and an entire absence of any Gothic design was noticeable.

The interiors, and especially the Hall and Balcony over, were frequently well treated ; so also in many cases was the interior of the studio. It is regrettable, but perhaps not surprising, that in designs prepared in a somewhat limited time, questions of construction were often not carefully considered or dealt with. In particular, the problem of the staircase was often not fully considered, and this feature in many cases was somewhat meanly and inconveniently treated, without any well-hole, which is practically as well as artistically a serious defect.

There was an almost entire absence of perspectives, and of those submitted none were very noteworthy, but on the other hand, the details were in many instances wonderfully good, beautifully drawn, artistic in treatment, and correct in construction.

Among the designs that have passed in the First Class the best was a beautifully rendered design in French Renaissance. The plan was well arranged and the studio excellently treated, the turret was perhaps a little heavy but not inappropriate to the style, and this was one of the very few designs in which any serious attempt had been made to deal with this feature. The grouping was picturesque and the details, often accompanied by small sketches in perspective, were admirably executed, and the whole design showed a masterly acquaintance with the style, and great facility and beauty of drawing and a clever use of colour on the drawings.

The design illustrated showed much more careful preliminary sketches than most, and the finished drawings were in ink including the detail, and were beautifully drawn with careful attention to construction ; the most serious defect in plan being the mean staircase and the Western light to the studio. This is an interesting example of how much may be accomplished in the time by a student who confines his attention solely to making the drawings asked for.

The whole of the designs in the First Class showed very good and satisfactory work and the same is true of many that obtain a Second Class only.

It was observable that many students submitted more drawings than were asked for ; in the case of a good rapid draughtsman this may do no harm, and the addition of a first floor plan for example may assist the working out of the design ; but in many cases, it would be a great advantage if students would confine themselves to the drawings required, and would use their best endeavours to make them clear, accurate, and complete rather than distribute their energies over additional sheets.

Extract from the Report of the Examiners (T. Erat Harrison and W. G. Paulson Townsend) on the Examination in Design Elementary Stage, May, 1903.

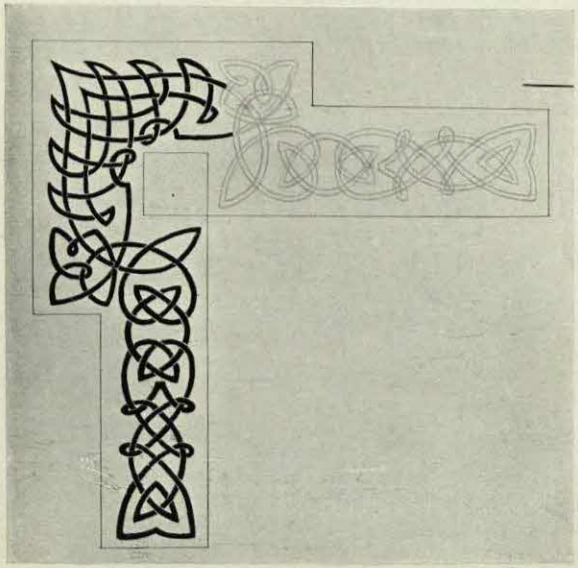
WITH ILLUSTRATIONS.

On the whole the Examiners consider the average of this year's papers above that of 1902.

A very fair proportion of the exercises reaches a high standard of execllence, and the number of those which range from good to mediocre may be considered satisfactory.

Many exercises that have failed, appear to have been worked by very young students who show lack of knowledge and training rather than want of ability.

Question I A, I B, and III E are those least understood, and next in order II C. As, however, a comparatively small number of students have chosen these examples, the failures, though largely in excess of what they should be, are not numerically sufficient to affect the general average, which is slightly in advance of last year's. There is a very satisfactory increase of those who observe the limit of colours, only 4½ per cent. use three colours as against 6 per cent. in 1902, less than ¾ per cent. use four, and less ¼ per cent. use five. There is still a regrettable few who use colour when "black and white only" is asked for. Grey, sepia, very dark green or blue, though not black, are hardly colour, and the last two might appear black in artificial light, but such instances as two greens, a yellow, three greens and two reds, three reds and two yellows, a bright green, and red, cannot be accepted as black and white studies and have been rejected. Again one candidate has laid on his colours in such a manner that it is hard to say how many have been used. Careful measurement holds about the same position that it did last year. Eighty-one per cent. are quite accurate, 7 per cent. very nearly so, 5 per cent. are fairly good, 3½ per cent. are wrong and another 3½ per cent. have practically ignored the dimensions asked for. Papers which show an error of more than one inch have been rejected. In other directions astonishing incapacity is shown by some students (among them very capable ones) to follow the most simple instructions. Take for instance the rule that each candidate should place the number of the exercise chosen at the head of his paper. Nothing could be easier or occupy less time, yet nearly 20 per cent. have done so partially *i.e.* put the number without the letter of the diagram or put the letter without the number; these have not been discounted; about the same percentage omit both, while about 1 per cent have put the wrong number. The Examiners must therefore assume that the repetition of such omissions and mistakes which have occurred in former years, and with different candidates, points to neglect on the part of teachers to call the attention of their pupils to the necessity of reading and abiding by the rules set down. If students were trained in the habit of careful observation in such simple matters as these they would leave the schools much better qualified to take their places as businesslike designers, that is to say designers who could use the very moderate amount of common sense and attention required in their intercourse with their employers. It is to be feared that many teachers confine their instructions to matters of Art alone, leaving all beyond to be acquired outside the school building. All that the Examiners suggest is that Art-Masters should impress on their pupils the obligations of



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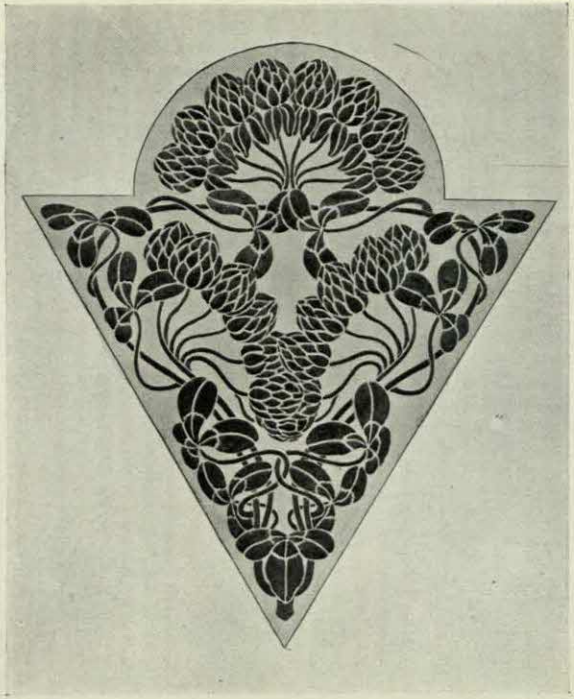

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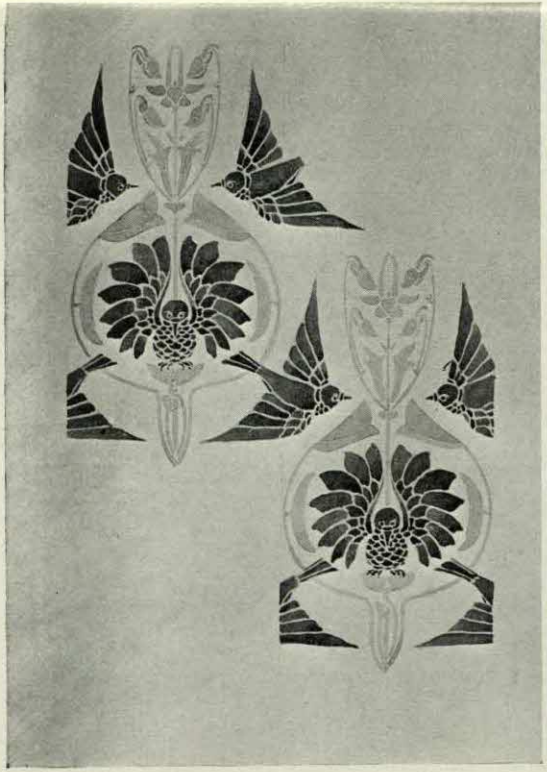

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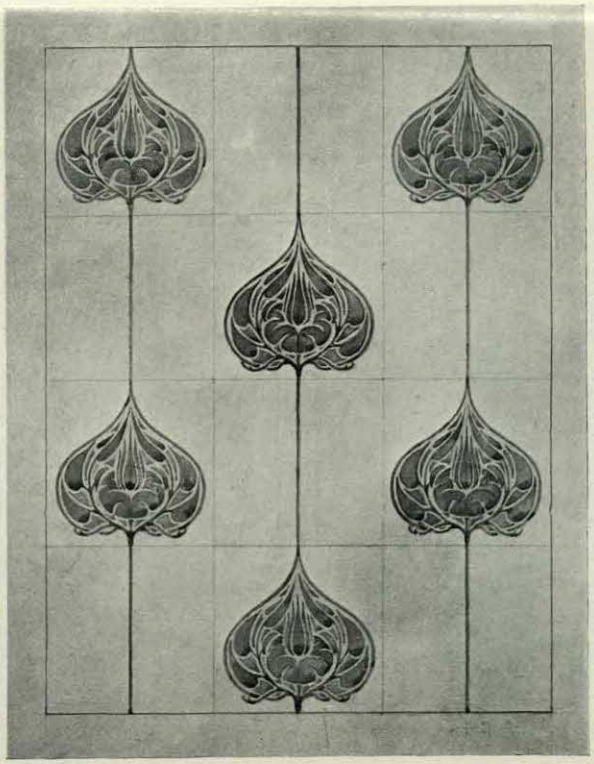

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using such care and general observation as is needful for the successful practice of their profession. Preliminary examinations in the schools would at once show those who were defective in these points. This year marks have been taken off for every breach of rules with the intention that such forfeiture may lead to the exercise of more care in the future.

Some candidates have chosen exercises on subjects with which they are unacquainted, and have avoided those which their work shows they could easily have done. There is no excuse for them. The questions set were purposely arranged to include a very large field so that each candidate might find one which would give him an opportunity of showing himself at his best; yet many have taken Exercise III E and failed in it when their work shows they could have easily obtained first-class marks in Exercise III F. Nothing can be done for those who thus deliberately spoil their own chances. An exercise must be judged on its own merits, it cannot be given a high place because if it had been something else it might have been good.

It is satisfactory to note that there is a great improvement in drawing generally, especially in the turnover of leaves and in the petals of flowers, but in some cases this good drawing has been almost obscured by bad execution of the colour work, or by the use of pigments so low in tone or so weak in contrast as to render the result almost illegible. The instances of faulty growth in last year's papers were nearly 5 per cent. of the whole, this year they amount to a little over 3 per cent; a very satisfactory reduction.

There are fewer cases of slovenly execution. A small number have slopped the ground colour all over the paper, a practice which might be excused when an all over continuous pattern is chosen, but which is indefensible in the case of a definite shape where the ground colour should not be allowed to extend beyond the boundary lines of the space given. There is but one candidate who uses pencil for a colour wash. In two exercises so little wash has been laid in that the examiners are unable to accept the work. Eleven candidates, though they have used a colour wash, give outlines only and are disqualified under the rules. One of these attempts shading in line. In spite of the explanatory diagrams about 3 per cent. of the candidates have not placed their exercises on the paper as directed.

Exercises I A and I B.

With regard to I A and I B the Examiners must refer to their remarks of last year under Exercise I of that date. Precisely the same mistakes occur again, possibly in an increased proportion. In some cases two repeats each of a different design are given; this is practically using a repeat of 2¼ inches by 5½ inches. These have been disallowed. Others thinking of a counterchange (which was not asked) have thus given two repeats but in this instance the outline of each is the same; these have received a discount. One candidate has shown one band solid and another (apparently as an after thought) in three lines, thereby rendering the repeat possible only in outline, and some marks are therefore forfeited. One candidate has sent in a design which would have gained high marks, but the work cannot be passed as "Geometric," and there are others who do not understand what is meant by geometric design.

In some cases the repeat works by turning over. This has been allowed.

One candidate gives a distinctly floral design which requires a repeat 5½ inches square.

Exercise II C.

This exercise has been taken up by a comparatively small number of fairly capable candidates, but as in other questions many do not seem to understand the terms generally used in decorative art. Quite a large proportion appear to think that "Scroll" or "Arabesque" means anything that is not naturalistic.

One candidate has placed the border outside the full dimensions, ignoring the diagram, and another has made no attempt at even approximate measurement.

Exercise II D.

More than half the total number of students have answered this question, which has been better understood than any other. The Examiners much regret that some good designs must be rejected on account of reckless measurements, while some suffer from not having completed a sufficient amount of detail.

Exercise III E.

Neither teachers nor students appear to have attended to last year's report. Very few candidates understand the meaning of the word "sprig" as ordinarily used. Massive all-over repeating patterns, diapers, almost every kind of device has been given as an answer to this question. In one instance two frogs and a mushroom are considered a sprig, another contains a human head. All continuous patterns have had to be disallowed, which is the more regrettable as many are distinctly clever.

While most of the students who have attempted this question understand the construction of a pattern on the lines given, some few offer designs requiring two units of repeat instead of one, thus going outside the question. Such as these lose all marks. Others again reverse part of the design. These have forfeited marks in proportion to the magnitude of the error. A few have given two repeats properly and then introduced a third of a different design for which they have lost marks.

Exercise III F.

This question has been fairly well understood. Some of the exercises have evidently been designed as patterns to stand alone and simply placed one below the other as drops.

One candidate gives a follow-on pattern, not a drop within the dimensions; another by reversing the unit has made the repeat (as asked) impossible.

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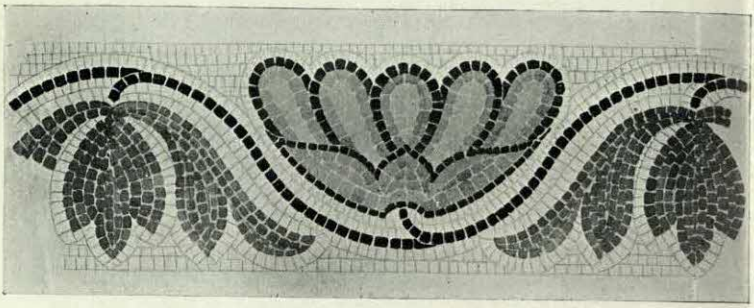

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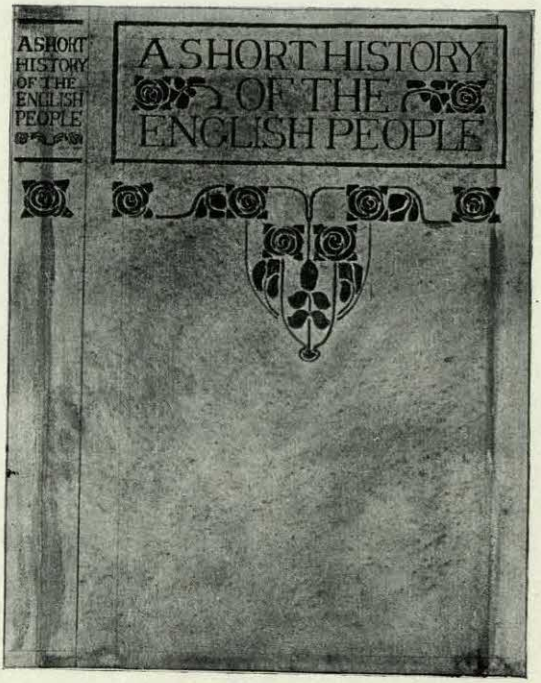

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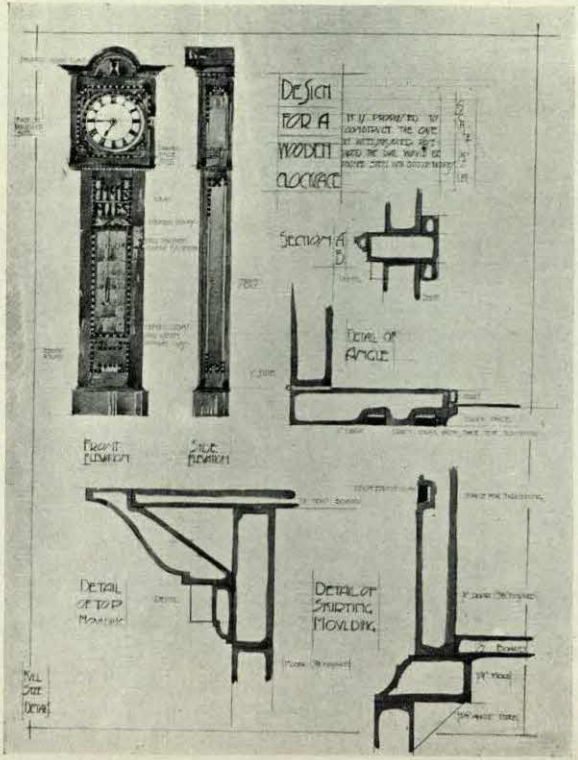

No. 77,175.

No. 51,189.

Extracts from the Reports of the Examiners (Walter Crane, R. W.S. and Lewis Day) on the Examination in Design, Advanced Stage, May, 1903.

With Illustrations.

Extract from Mr. Crane's Report.

In the papers examined in Exercise IV. much taste and technical knowledge were shown especially in those in answer to Question B (a necklet). The written notes describing the methods of execution intended gave evidence generally of the students' acquaintance with the technical conditions under which their designs would be produced, and were probably the result of actual practice in technical classes.

The answers to Question A (a mayor's chain and badge) were not so successful, but this exercise no doubt made greater demands upon the candidates' knowledge in other branches of design, such as heraldry and symbolism.

The meagreness of the heraldic detail introduced, indeed, especially in the form of the shield and the spacing and treatment of the bearings showed that a more thorough study of the best types is wanted in some of the schools.

Generally more precision in the drawings for the details of the jewellery would be desirable.

Considerable ability and technical knowledge were shown in the papers sent in on Exercise V. in which the details of structure and sections were given in a workman-like way. Others showed more sense of the decorative treatment of the surface than structure.

A general want of sense of proportion was observable in the less successful designs, and a tendency towards eccentric and ungainly forms must be noted. On the whole, however, the candidates seem to have attempted the problem seriously and were, perhaps, as a rule better equipped for their task than usual, but it was remarkable that when the human figure was attempted less accomplishment and power, both of drawing and design were shown than in the purely ornamental and practical papers.

Exercise VI. shows a much larger proportion of failures to passes than Exercises IV. and V., and confirms the general impression that the less accomplished candidates have taken up this exercise in the majority of instances.

Comparatively few of the exercises show a practical understanding of the elements and necessary conditions of a book-cover design. In a large number of cases candidates appear to have thought that a more or less formalised floral design thrown into a panel with a title or lettering accidentally added wherever there happened to be room would do sufficient duty as a book-cover.

As a rule, too, the scale in these floral designs was much too large and the constant recurrence of well-worn forms of arrangement, with but little sense of relationship between the lettering and the ornament, was to be noted.

The lettering, however, on the whole showed an improvement, though still too often weak on the one hand and tasteless on the other.

A large number of the designs were described as "for printing on paper," but they rarely showed the necessary sharpness and precision in the definition of the tints or lines necessary in drawings for reproduction in that way.

In some of those offered for "gold-tooling," also, there was a want both of precision and scale, and sometimes a misunderstanding of what tooling meant, or else they were more adapted to stamping. "Stamped in colour" was sometimes written when *printing* in colour was the process intended.

Extract from Mr. Day's Report.

Referring to the exercises generally, it is satisfactory to find that the execution of the designs is much better than it was. Proportions and dimensions are more truly observed, the drawing is commonly firmer, the colour cleaner, and the presentment more often workman-like; and there is, in the best exercises at least, more intelligent adaptation of design to the material for which it is supposed to be designed. The technical knowledge shown in these has in some cases been acquired in the workshop, in others it is to be credited to school teaching; but practical teaching is evidently not the rule. The greater number of the students seem to be in the habit of designing without regard to fitness of treatment, without in fact thinking of how their design is to be carried out. This is not as it should be.

It looked, a few years ago, as if the schools were developing something like a new treatment of floral forms in ornament—a convention which, while it paid due regard to natural growth, modified the forms of nature in a direction prescribed by considerations of ornamental design and perhaps of technique. That seems unfortunately to have passed by. The floral treatment now prevalent pays no more regard to natural growth than to historic precedent. The lily and the rose, the nasturtium and the tulip, all grow upon the same lines, or rather they take lines which have little relation to natural growth at all. Remembering the promise of a year or two ago this is very disappointing.

Moreover the new departure in design is not in the direction of beauty, even where it stops short of downright ugliness. There are exercises which are notable for refinement; but they are the exception. There is not much to indicate cultivation of the taste of students in the schools—more than ever needful now that it is the fashion to discourage the study of ancient examples, which at least familiarised them with refined, coherent, well-proportioned models of design.

By far the greater number of candidates have attacked Exercise VII., obviously the easiest of the five in the Advanced Stage. In this case the conditions have been fairly well observed though some have inferred from being told to state "Whether the design (6 by 16 inches) was meant to be full size or to what scale it was drawn" that they might send in a design measuring only half or two thirds of the dimensions given. This is clearly a mistake of interpretation; but, as such, it has been allowed to pass.

Many candidates evade in this exercise the problem set. Their design, that is to say, is of the dimensions given, and comes within the wording of the conditions *in so far as it might be repeated* to form a border. But how it would work out as a border, has evidently never entered into the consideration of the designer, who has sometimes even calmly put on paper the panel he came prepared to draw from memory. That is no test of design. It should be impressed upon students by their teachers that this kind of thing has no chance of passing. Generally speaking, though there are some good designs in this exercise, a few of them very good indeed, not nearly enough attention has been paid to the intended purpose of the design. It may be doubted whether more than a very small percentage of the candidates have any clear ideas at all as to what goes to make a design suitable for a border.

It may be remarked, in passing, that students should not be encouraged to give in their designs the *effect* of weaving, embroidery, or whatever it may be. It only confuses the outline of the design, which, in a working drawing, should be precise and unmistakable. In embroidery the direction of the stitch is all that need be indicated. The necessity of making *working* drawings cannot be insisted upon too strongly.

The exercise in textile fabric design is one which candidates have always been ready to answer; but the demand for information as to the process of manufacture intended in their designs, has been so vague that, bearing in mind the number of weaving schools in the country (which, if they are not, ought to be, connected with the schools of art), it was thought advisable to test the technical information of the candidates by setting this year an exercise (Exercise VIII.) which demanded on the part of the candidate the very elementary knowledge that, by changing the shuttle, a weaver could introduce two colours where otherwise only one would be possible. The experiment has proved this elementary knowledge scarcely to exist. Of the handful of students (54) who ventured upon this exercise 47 have failed to meet the conditions. Some of these were disqualified on account of submitting designs of which the unit occupies instead of a surface "6 by 14 inches" only a diamond described within that area—which the instructions expressly forbade them to do. The majority however, plainly did not understand the working of the loom at all.

This exercise set no trap for candidates. It was simply a test of their capacity to design within the very simple conditions to which every working designer has in practice to conform; and it is most disappointing to find that, with all the stress that is laid upon technical instruction, students of design are not more generally taught to comply with plain instructions, and to design under conditions something like those subject to which modern manufacture is carried on. To allow students to design without regard to them, is to unfit them for anything like industrial employment, for which their training ought to prepare them.

Extract from the Report of the Examiners (John D. Batten and Walter Crane, R.W.S.) on the Examination in Design, Honours, May, 1903.

WITH ILLUSTRATIONS.

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232 papers were received in response to the questions in this Examination.

Of these, 110 were in answer to Question IX. (A banner), 36 in answer to Question X. (A common seal), and 86 to Question XI. (A line drawing in black and white).

On the whole, though a fair amount of ability was shown in conception and arrangement in the designs submitted, much weakness and want of sense of proportion were generally observable in the figure drawing. The banner designs of the higher class appeared to be thought out in relation to the method of execution intended, more especially for embroidery, and frequently showed a good sense of colour, spacing, and decorative effect, but the scrolls and inscriptions (in the form and style of the lettering) were, as a rule, poor in design, and suggested that the candidates did not realise the value of such details as decorative elements.

In the answers to Question XI. but few candidates seem to have considered the typographical relation of the design (or its harmony with the page of text), but the best would harmonize well with the type given on the examination paper. In some instances it has been supposed that the actual width of the setting of the type given on the examination paper must be adhered to, whereas, of course, the width of the type page should correspond with the width of the illustration —illustration and type together forming the page. In another instance, while the size of the type has been adhered to, the space between the lines has been increased, which destroys the solidity of the page, the type in consequence not framing or counterbalancing the design so well as it would if closer set. In another case the space for the type is wrongly placed, and it does not correspond with the width of the illustration, and forms neither a recto nor a verso page. One candidate who has made a skilful pen drawing, agreeable in composition and effect, does not appear to have caught the spirit of the text (as an illustration), which is much better expressed in another exercise, although the latter is inferior in execution.

In some papers the subsidiary or preparatory sketches show a certain freedom of drawing and correctness of form in representing the human figure, which is lost in the attempt to express the same form in definite pen-line.

In the papers dealing with the Seal problem it must be noted that while the figure drawing is, as a rule, better than in the black and white drawings, the subject has been too much considered as a *medal*, and, generally speaking, the designs show poverty of invention, and not sufficient appreciation of style in lettering and its decorative value in such design.

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No. 92,307.

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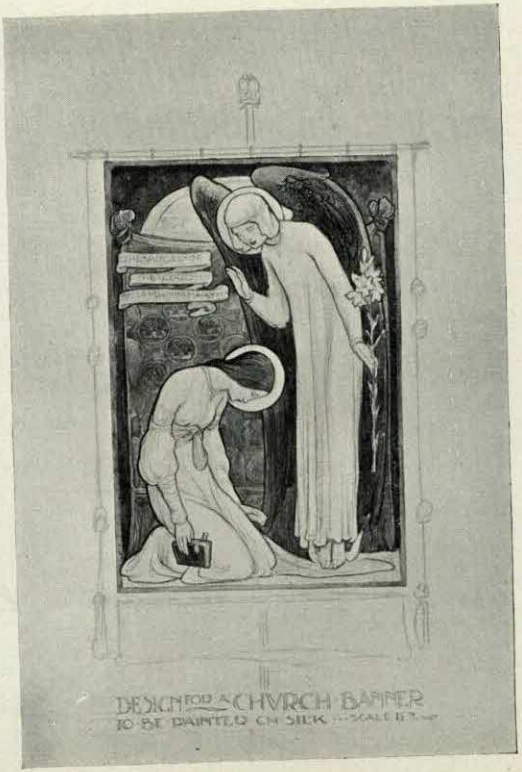
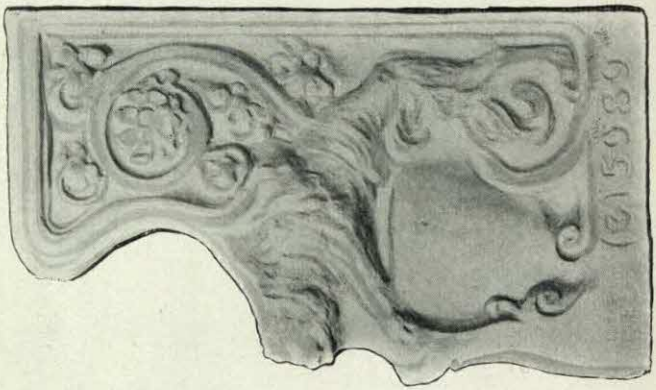
No. 88,469



No. 73,579

Modelling Design.—Advanced Stage.



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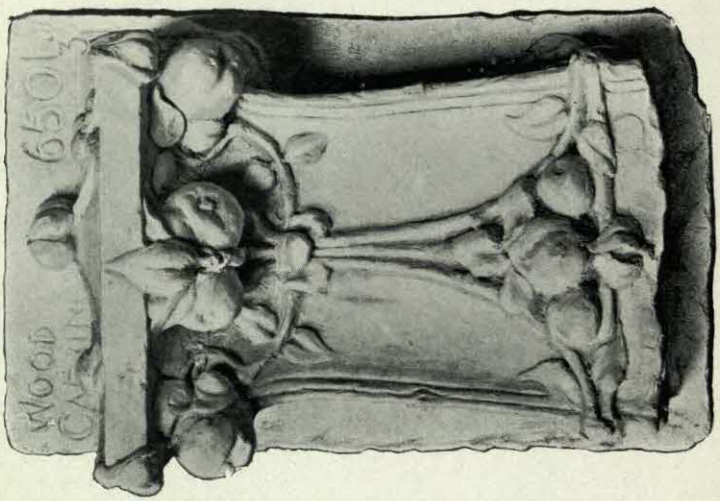

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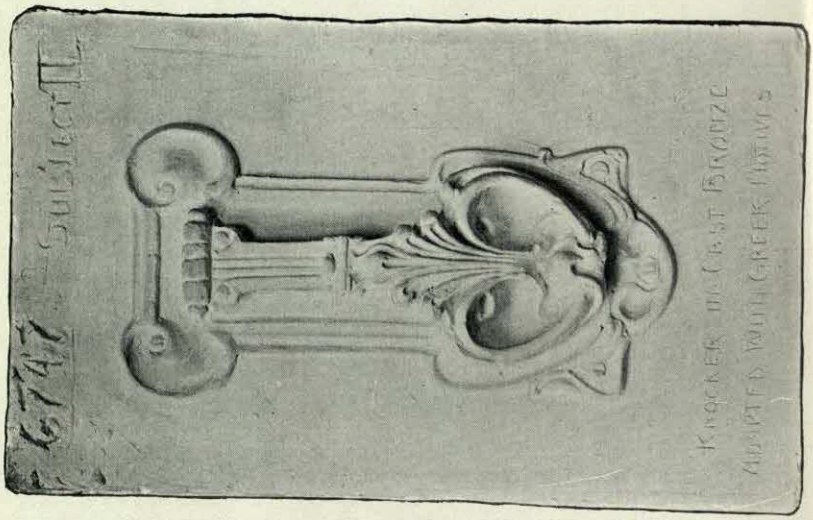

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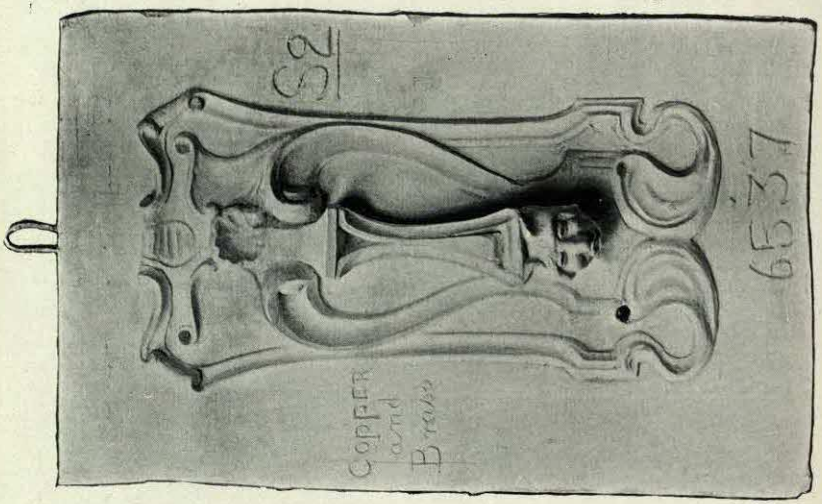

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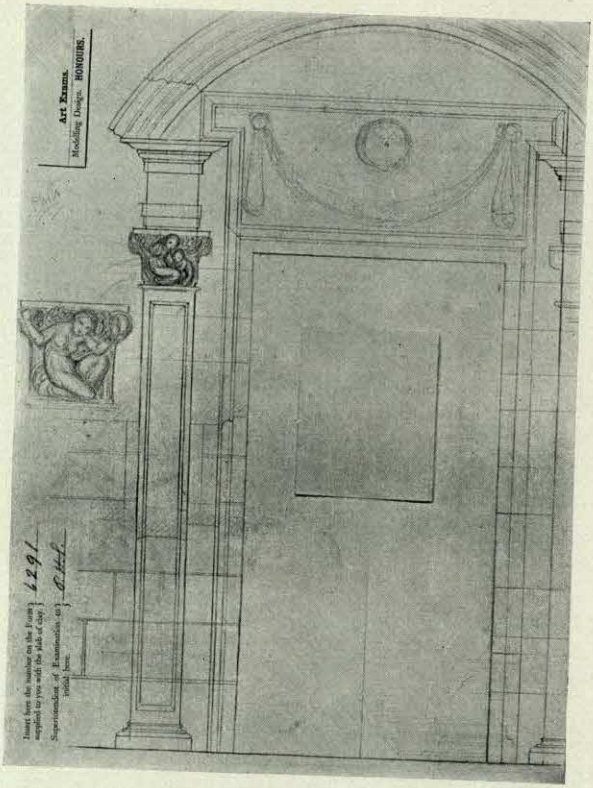
Modelling Design.—Honours.
(Drawing and Model).



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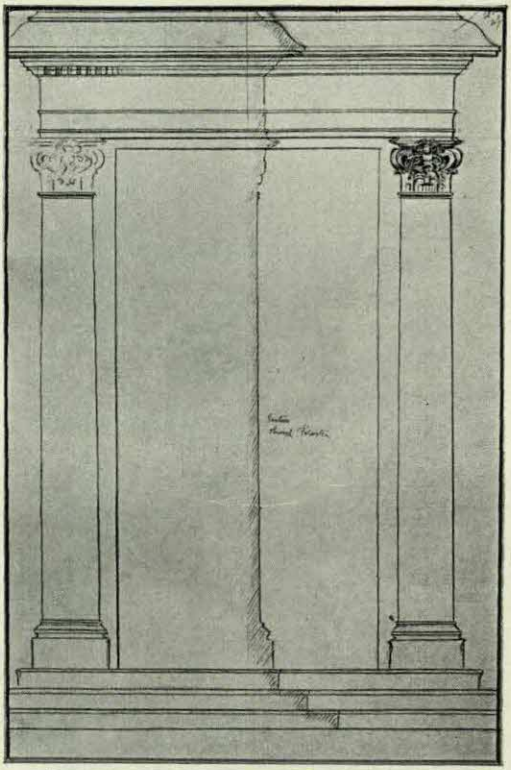
MODELLING DESIGN.—HONOURS.
(DRAWING AND MODEL).



No. 1.

Extract from the Report of the Examiners (W. R. Colton, A.R.A., and Henry A. Pegram) on the Examination in Modelling Design, Advanced Stage, May, 1903.

WITH ILLUSTRATIONS.

There are 557 exercises this year as against 539 last year. The average of merit, judging by the standard examples, is considerably higher than that of last year.

The best exercises are distinctly better than the best of last year. The Examiners feel that considerable improvement is evident in the treatment of mouldings and the clear definition of surfaces.

A number of exercises still suffer from bad casting. Generally speaking, the relief of examples is bold and efficient.

A considerable number of candidates, for whose exercises no marks could be given, should not, in the opinion of the Examiners, have been allowed to compete.

SUBJECT I.—DESIGN FOR A NEWEL POST.

214 students have entered for this subject, and, on the whole, it has been well appreciated, and considerable ingenuity and diversity of treatment are shown. The question of material, however, is not well understood; very many examples, more suitable for stone treatment, are marked as intended for wood.

It is to be regretted that in some of the best examples the mouldings at the base of the newel head are not sufficiently indicated.

SUBJECT II.—DESIGN FOR A METAL DOOR KNOCKER.

This subject has attracted the largest number of candidates, and the results, as a whole, are good.

The thickness of the plate, in many cases, is not proportionate to the weight of the knocker, and the hinge mechanism has not generally received sufficient attention.

It should be pointed out that very soft, indefinite forms are necessarily unsuited to such a purpose as this.

SUBJECT III.—DESIGN FOR THE END OF A GARDEN SEAT.

Only forty-six students have chosen this subject, and the examples are not only few in number, but inferior in quality.

Extract from the Report of the Examiners (T. G. Jackson, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling Design, Honours, June, 1903.

WITH ILLUSTRATIONS.

The Examiners are gratified to observe an improvement in the quality of the general designs as shown in the drawings, though the best of them does not rise above commonplace. A great many of them, however, show absolute ignorance of the first elements of architecture, and several have been rejected on that ground, though the details are tolerably well modelled.

The Examiners would repeat the remark they made in former years, that no student should be allowed to enter for this examination without some previous architectural training.

They think the masters ought, as far as they can, to insist upon this condition.

The only model shown which reaches excellence is that shown in illustration No. 1, and the Examiners are much pleased with it. They are sorry that the drawn design is not quite so good.

In some cases the designs are cleverly modelled, but the work is thrown away in consequence of their utter unsuitability to the function of a capital.

The same remark applies, though in a less degree, to the design (see illustration No. 2), in which the lines of structural support, which ought to predominate in a capital, are lost sight of, though the figure is well modelled.